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"Ohne hast ober ohne rast." Goethe's maxim—
Not too fast but don't stop.

"Fameo est optimus coquus." Hunger is the
best cook.

"Good wine is a good familiar creature if it
be well used."

The general style of decoration of the dining-
room is crimson, the green portières under their
hangings of leather repeat the greens of the frieze
and form a beautiful contrast with the reds and
blacks of the Persian rug.

Candelabra which were originally made for the
King of Bavaria, are so beautifully wrought in leaf
and figure that it is
astonishing that they
were permitted to leave
Europe. Three beauti-
ful oak side-boards well
furnished with porce-
lains and glass and a
pair of wonderfully
carved flower-holders,
nearly eleven feet high,
representing a satyr
on a pedestal holding
a pyramid of three
boys, are central attrac-
tions of this magni-
ficent shrine of good
living. The wainscot-
ing, as well as the rest
of the furniture, is of
the strongest oak.
Near the arch that di-
vides the dining-room
from the sitting-room
is seen the Hammond
coat of arms, which is
emblazoned beauti-
fully.

The drawing-room
is a model one. The
turquoise blue ceiling,
divided by Celtic
bands filled with Celtic
ornaments, the figures
on the squares being
similar but differently
arranged.

The ceiling is dark;
too heavy, many would
say, if they had seen
the place before it was
finished, yet decorators
cannot fail to admire
it. It took the artist
four months to complete it. We now come
to Mrs. Hammond's
room, with spangled
silver ceilings and other
decorations in the
Renaissance style on the
walls and doors. It is
a cheerful, fresh apart-
ment and not too nicely
arranged in its
chromatic balances.
The legends on the
ceiling are:

"Anima magis est
ubi amat quam ubi
animat." To live is to
be where one loves
rather than where one
breathes.

"Nisi utile est quod
facimus stulta est
gloria." Glory is a
vain thing unless the
deed that brings it is
serviceable to our fel-
low creatures.

"Non est vivere
sed valere vita." In
the true sense of the
word, life consists not
in mere living but in
exerting some influence.

"Homo fervidus et diligens ad omnia paratur."
The man who is earnest and persevering is ready
for anything that may happen.

A REMARKABLE WINDOW.

BOLTON JONES, the landscape painter, has
more persistence than the common run of
his professional brethren, for he paints winter
scenes out of doors with blithesome blizzards
booming about him and his fingers stiff to that
degree that he can hardly apply his congealed
paint with them. But one of the cold snaps of
the past winter was too sharp even for him, so he

whiled away the time in the construction of a
stained glass window. The result of his first
attempt in this direction is admirable.

The window is a double one, small in size, and
has been put into his studio, filling the place of a
window in the north wall, where it strikes the
visitor's eye at once by reason of its gem-like
brilliancy yet harmony of color. The glass is of
different thicknesses, and is mostly in small
fragments put together with putty instead of lead.
The figures in the center of each section of the
window are painted on common white glass and
represent on one panel a sea nymph, and on the

white and the thicker portions of the shells are
penciled so delicately. Not until one puts his nose
against them can he persuade himself that these
are the familiar and unvalued scallop shells, of
which bushels may be had for the asking.
Wrought in with these are a number of paper-like
shells, of a beautiful violet color, that Mr. Jones
found in Morocco, and that have almost the
brilliancy of glass in this window. It will be sur-
prising if the artist does not find his shell windows
copied over the length and breadth of the land, as
he has probably neglected to patent or copyright
them, and perhaps could not if he wanted to.

GLASS IN DECORATION.

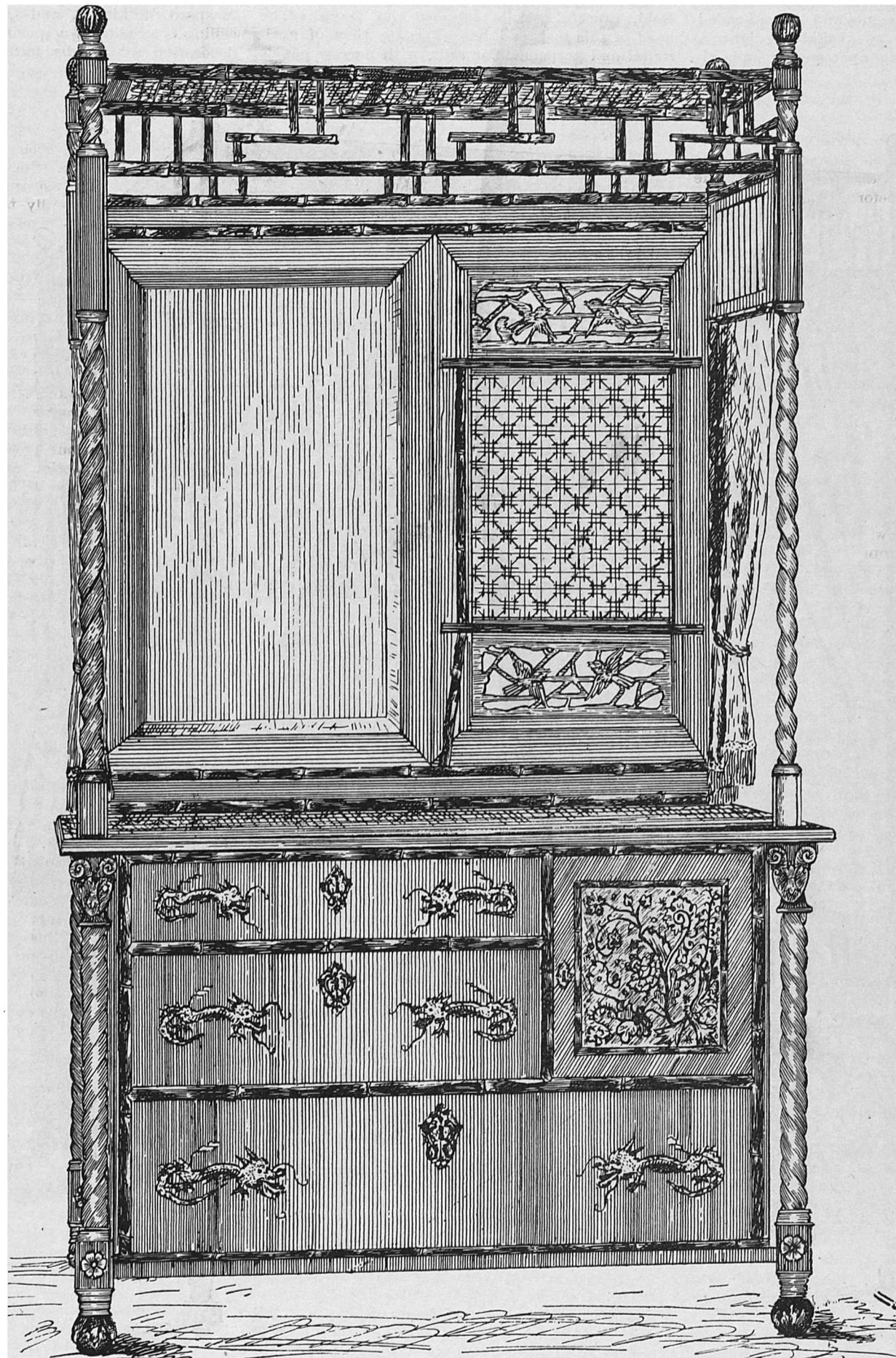
A PART from stain-
ed and painted
glass, the business in
which grows apace,
there is a manifest as-
cendant tendency of
decorative invention in
the application of this
material in decoration.
Lumpy ornaments and
deep incisions are
avoided, glasses are
thin and delicately
etched; enamel laid on
to be cut away in the
production of low
relief figures exhibits
the most delicate coat-
ing.

The small faceted
pendants now used for
ornamenting cande-
labra and other articles
are justified by their
purpose, which is for
the refraction rather
than the transmission
of light, and if massive
glass dishes are mount-
ed on metal these ap-
pear with involuted
folds, suggesting the
ease and completeness
in shaping the vitrified
substance, and are re-
deemed, if necessary,
from the all but in-
visible gray of imper-
fect translucency either
by being diamond cut
or by delicate opal,
pink, and other tints,
which change with
each reflection of real
or artificial rays, sug-
gesting luminous vapor
fed by burning oxides
rather than actual
substance.

It is the delight of
our manufacturers to
supply fairy-like crea-
tions of this material,
as in slender stems art-
fully supporting each
other, and in soft
colored threads sheath-
ed in white. A special
and particular service
to which glass now con-
tributes, admirably
suits the fanciful Re-
naissance style. This
is in embedding in
metal, wood or marble,
plain and colored glass,
semi-transparent or
opaque, of any color or
tone of color, in round-
ed, beveled and other
forms, in which artifi-

cial stones are made to assume, as the porphyry,
jasper or agate, costly marbles, pebbles, etc. In
elegant fire screens, the inner frames of which con-
sist of bands of wrought iron, mosaic glass filling
the interspaces, are at times caught up with rich
effect in the convolutions of the metal. The
varieties now produced in shades of glass or
semi-vitrifications have given an important im-
pulse to mosaic art, the tesserae being produced of
all styles and sizes, with surface dulled or polished.

In the very best of the old mosaics the diffi-
culties of shading were imperfectly overcome,
whereas this is met by pure glass in any shade, or
what may be regarded as the middle term between
glass and porcelain.



DRESSING CASE, JAPANESE DESIGN, DESIGNED AND MANUFACTURED BY BRADSTREET, THURBER & CO.

other Merlin, the magician, going forth with dog
and staff. Inserted about these figures are ribbons
of glass, on which are painted in old characters
and in the original tongue verses of an ancient
Breton ballad bearing reference to Merlin and the
nymph. The bottoms of round bottles form
excellent bulls' eyes.

But the remarkable feature of this window is
the employment of sea shells in place of glass in
the borders. At first sight these shells are taken
for paintings, but as you approach the window
they more resemble photographs of shells on glass
strengthened and tinted with color. At still
shorter range they might be taken for moldings of
porcelain, the light striking through them is so